

Senior Voice Recital

Abra Louise Whitney

Contralto

Jessica Robertson

Piano

April 9th, 2010

5:00pm

Holy Trinity Anglican Church

Reception to Follow

Program

Salve Regina

A. Vivaldi (1678-1741)

1. *Salve Regina*
2. *Ad te clamamus*
3. *Ad te suspiramus*
4. *Eja ergo*
5. *Ei Jesum*
6. *O Clemens*

Vier ernste Gesänge

J. Brahms (1833-1897)

1. *Denn es gehet*
2. *Ich wandte mich*
3. *O Tod*
4. *Wenn ich mit Menschen*

- Intermission -

Le Bestiaire

F. Poulenc (1899-1963)

1. *Le dromadaire*
2. *La chèvre du Tibet*
3. *La sauterelle*
4. *Le dauphin*
5. *L'écrevisse*
6. *La carpe*

The Willow Song

A. Sullivan (1842-1900)

When Frederic Was a Little Lad (Pirates of Penzance)

Se cangio spolia (Torso)

G.F. Handel (1685-1759)

Cagion son io (Torso)

Printemps qui commence (Samson et Dalila)

C. Saint-Saëns (1835-1921)

Près des remparts de Séville (Carmen)

G. Bizet (1838-1875)

Translations

1. Salve Regina (Hail Queen)

Hail thee the Queen of Heaven,
Mother of all mercy,
Our life, our sweetness and hope.

2. Ad te clamamus (To thee we cry)

To thee we cry now,
Cast away children of Eve.

3. Ad te Suspiramus (To thee we are sighing)

To thee we are sighing,
Lamenting and weeping in this desert valley,
In this valley of salt tears.

4. Eja ergo (So we pray thee)

So we pray thee, turn thine eyes
of mercy upon us,
For our refuge and our most
gracious advocate art thou.
Look on us with pity.

5. Ei, Jesum (And, Jesus)

And Jesus, ever blessed, hail owed fruit of the womb,
Now after our banishment, oh show him unto us.

6. O clemens (Oh, loving)

Oh, loving, oh, gentle, oh, sweetest
Virgin Mary.

Nier ernsto Gesång (Four Serious Songs)

1.

Prediger Salomo, Cap. 3. Ecclesiastes, I.I.I.)

One thing befallerh the beasts and sons of men:
The beast must die, the man dieth also, yea, both must die.
To beast and man one breath is given, and then man is not above the beast,
For all things are but vanity.
They go all to the self same place, for they all are of the dust,
And to dust they return.
Who knoweth if a man's spirit goeth upwards?
And who knoweth if the spirit of the beast goeth downward to the earth?
Therefore I perceive there is no better thing,
Than for a man to rejoice in his own works for that is his portion.
For who shall ever show him, what will happen after him?

2. (*Prodiger Salomo, Cap. 4. Ecclesiastes, IV.*)

*So I return'd and did consider all the oppressions done beneath the sun,
And there was weeping, and wailing, of those that were oppress'd and had no comfort:
For with their oppressors there was power, so that no one came to comfort them.
Then I did praise the dead which are already dead,
Yea, more than the living which still in this life do linger.
Yea, he that is not is better than dead or living:
For he doth not know of the evil that is wrought for ever on earth.*

3. (*Jesus Sirach, Cap. 41. Ecclesiasticus 41.*)

*O death, how bitter art thou unto him that dwelleth in peace,
To him that hath joy in his possessions, and liveth free from trouble,
To him whose ways are prosperous in all things, to him that still may eat!
O death, how bitter thou art.*

*O death, how welcome thy call to him that is in want and whose strength doth fail him,
And whose life is full of cares, who hath nothing to hope for, and cannot look for relief.
O death, how welcome art thou, how welcome is thy call.*

4. (*S. Pauli ad die Corinthios I. Cap. 13. I. Corinthinas H. I. I.*)

*Though I speak with the tongues of men, and of the angels, and have not charity,
Then I am become as sounding brass or a tinkling cymbal.
And though I can prophesy, and understand all mysteries,
And am great in all knowledge, and though I have the gift of faith,
And can move mountains, and have not charity,
Yet am I nothing worth?
And though I give my worldly goods to feed the poor,
And though I also give my body to be burned,
And have not charity, it profit me nothing.
For now we see through a glass but darkly,
But then we shall see face to face.
Now I only in part do know, but then I surely know even as also I am known.
Now abideth faith and hope, and charity, these three;
But the greatest of them all is charity.*

Le Bestiaire ou Cortège d'Orphée

(G. Apollinaire 1880-1918)

(The Book of Beasts or Procession of Orpheus)

Le dromadaire (The Dromedary)

With his four dromedaries, Don Pedro d'Alfaroubeira, travelled the world and admired it.

He did what I would like to do if I had four dromedaries.

La chèvre du Thibet (The Tibetan Goat)

The hair of this goat and even the golden hair for which

such pains were taken by Jason,

Are worth nothing compared to the hair of the one I love.

La sauterelle (The Grasshopper)

Here is the delicate grasshopper, the nourishment of Saint John,

May my verses likewise be a feast for superior people.

Le dauphin (The Dolphin)

Dolphins, you play in the sea, but the waves are always briny.

Does my joy burst forth at times? Life is still cruel.

L'écureuil (The Squirrel)

Uncertainty, Oh! My delights, you and I,

We progress as crayfish do, backwards, backwards.

La carpe (The Carp)

In your pools, in your ponds, carp, you live such a long time!

Is it that death has passed you by, fish of melancholy?

No cangio spolia (No man's apparel)

(Silvio Stampiglia 1664-1725)

No man's apparel can change what I am feeling;

There is no concealing love's driving frenzy.

Bagten son to (I am the cause)

I am the cause of my own ruin: I love to well.

Blindly pursuing my own undoing,

Trusting a traitor, caught in his spell.

Printemps qui commence (Spring, which begins) *(Ferdinand Lemaire 1832-1879)*

Spring, which begins, bringing hope to loving hearts,

Your passing breath erases from the earth the unhappy days.

Everything is on fire in our souls, and your sweet flame comes to dry our tears:

You restore to the earth, by a sweet mystery, the fruits and the flowers,

In vain I am beautiful! My heart full of love, weeping for the unfaithful one,

Awaits his return! Living in hope, my desolate heart

Cherishes the memory of past happiness!

At nightfall I will go, a dejected lover, to sit by the stream-

To await him, weeping! Casting off my sadness, if he returns one day,

This is my tenderness and the sweet ecstasy

Which a burning love keeps for his return!

Près des remparts de Séville (Near the ramparts of Seville)

(Henri Meilhac & Ludovic Halévy)

(1831-1897 & 1834-1908)

Near the ramparts of Seville, at my friend Lillas Pastia's

I will go to dance the seguidilla, and to drink manganilla.

I will go to my friend Lillas Pastia's.

Yes-but all alone one is bored, and true pleasures are with another person;

So to keep me company, I'll take my lover!

My lover...he belongs to the devil! I throw him out yesterday!

My poor heart, very consolable, is free as the breeze!

I have suitors by the dozen, but they are not to my liking.

Here is the end of the week: Who wishes to love me? I will love him!

Who wants my soul? It is to be had! You come at the right moment!

I haven't the time to wait, for with my new lover near the ramparts of Seville

We will dance the seguidilla and we'll drink manganilla: tra la la!

Opera Synopses

The Pirates of Penzance

On the day of his 21st birthday, Frederick is released from his apprenticeship with a group of pirates that his maid, Ruth, accidentally set him up with when he was a boy. Once being released, he falls in love with Mabel who is the daughter of the Major General. The pirates return once they find out that Frederick was born on a leap year, and therefore is not 21 and is still under their service. Mabel agrees to wait for Frederick until his apprenticeship is over in 63 years. Before leaving, the pirates attempt to attack the Major General, but are stopped in the name of the Queen by The Sergeant. The pirates retreat, as they are all very loyal to the Queen. Ruth explains to everyone that the pirates were actually all noblemen and The Major General forgives them and marries them to his daughters, and they all live happily ever after, including Frederick and Mabel.

Sorso

Sorso, the king of Persia, is quite accustomed to having everything go his way. He is the king of a powerful country, and is respected by his people. He hears the sweet voice of Romilda while in his garden and comes to the conclusion that he will marry her, not knowing that his brother Arsamene is also in love with Romilda. Meanwhile, Amastro, Sorso's betrothed from another country, decides to come to Persia dressed as a foreign man to spy on Sorso, as she does not believe he is being true to her. Sorso finds out that Arsamene and Romilda have been romantically involved, and promptly banishes Arsamene, who attempts to send a note to Romilda via his servant Eloire. Eloire, disguised as a flower vendor, gives the letter proclaiming Arsamene's love to Romilda to her sister Atalanta, in the hope that it will get to Romilda. The scheming Atalanta decides to work the situation to her advantage, as she is in love with Arsamene and wants him for herself. Atalanta shows the letter to Sorso saying that it was addressed to her, and Sorso decides to marry Arsamene and Atalanta. Sorso, now in possession of the letter, shows it to Romilda, and says that it is from Arsamene to Atalanta, but Romilda does not falter, and remains true to Arsamene. Sorso informs his general Ariodato that his daughter, Romilda, must wed someone of equal status to Sorso. Ariodato takes this to mean Arsamene, and plans to marry them. Sorso continues to pursue the unwavering Romilda until Amastro intervenes and stops Sorso who calls his guards and storms away. Romilda convinces the guards not to harm Amastro. Arsamene and Romilda start fighting about being truthful to each other, and continue to squabble until Atalanta explains the situation, and reveals that it was her fault everyone was confused. Sorso finds Romilda and tells her that she must marry him, she replies that she will not do so without her father's consent. Sorso says that he will kill Arsamene if Romilda does not agree, which causes Romilda to consent. Arsamene and Romilda reunite at Ariodato's house where he informs them that they are to be married by the Sorsos' consent, and overjoyed, they wed. Once the happy couple leave, Sorso arrives and is ready to be married to Romilda only to find out that she has been married to Arsamene. Sorso then gets a letter from Amastro calling him a traitor, which believes

to be from Romilda, until the letter is read aloud by Ariodato. In a fit of rage he sings of his anger and is met with the happy couple and Ariodato in the final scene. Orso draws his sword, and in defense of Romilda, Amastro confronts Orso. She asks him if a traitor should be killed, in which he replies yes. She reveals herself and Orso is immediately sorry and regretful of what he has done. He asks for Amastro back, who agrees, and everyone is happy again.

Samson et Dalila

Palentino, 1150 B. C. In a square in Gaza, a group of Hebrews beg Jehovah for relief from their bondage to the Philistines; Samson, their leader, rebukes them for their lack of faith. When the Philistine commander, Abimelech, denounces the Hebrews and their God, Samson kills him and leads the Hebrews away. The High Priest of Dagon comes from the Philistine temple and curses Samson's prodigious strength, leaving with the slain man's bier. An Old Hebrew praises the returning Samson. The outer walls of the temple disappear to reveal Samson's former lover, the Philistine woman Dalila, who invites him to come that night to her nearby dwelling. She and her maidens dance seductively for Samson, who becomes deaf to the Old Hebrew's dour prophecies. In the vale of Sorok, Dalila calls on her gods to help her ensnare and disarm Samson, promising the High Priest to find a way to render the hero powerless. Samson appears, passionate in spite of himself; when Dalila has him in her power, she feigns disbelief in his constancy and demands that he show his love by confiding in her the secret of his strength, weeping when he refuses. Samson hears rolling thunder as a warning from God but cannot resist following Dalila inside. Not long afterward, having finally learned that the secret of Samson's strength is his long hair, she calls to hidden Philistine soldiers, who rush in to capture and blind Samson. In a dungeon at Gaza, the sightless Samson pushes a grist mill in a circle, praying for his people, who will suffer for his sin. He hears their voices castigating him. During a bacchanal in the Temple of Dagon, Dalila and the High Priest taunt Samson. When they force him to kneel to Dagon, he asks a boy to lead him to the two main pillars of the temple. Samson prays to Jehovah to restore his strength, and with a mighty effort he pulls down the pillars and the temple, crushing himself and his foes. (The Metropolitan Opera)

Carmen

A group of guards is stationed in their headquarters across from Scallio's cigarette factory, and among them is corporal Don José. Carmen, a gypsy girl, approaches to sell cigarettes. She taunts the men, warning them to beware her charm. Don José initially ignores Carmen but is eventually unable to resist his attraction to her. She leaves, throwing a flower at him as she returns to the factory. Micaëla, a young country girl, enters to deliver a letter to Don José from his mother, which advises him to marry Micaëla. He chooses to oblige his mother despite his newfound obsession for Carmen. Suddenly, a fight breaks out in the factory between Carmen and another cigariere, and

Don José is sent to arrest her. Carmen promises him that if he releases her, she will be his lover. He cannot resist, and allows her to escape. The gypsy girls are dancing in a tavern. Don José has been imprisoned for two months for allowing Carmen to escape. Zuniga, another guard, enters to announce that the corporal has been released. A parade outside is celebrating the victories of the bullfighter, Escamillo. As the crowd disperses, the other gypsies urge Carmen to join them in the mountains. She refuses, wishing to wait for Don José. Don José enters, and after reuniting, Carmen begs him to abandon his call back to service and accompany her into the mountains. Don José is torn between his loyalty and his love. Zuniga enters in search of Carmen, and in a jealous act of insubordination, Don José attacks him. Having no choice, he realizes he must now join the gypsies. The gypsy smugglers are working in the mountains. Don José laments what he has left behind, which leads to a quarrel with Carmen. The girls begin to tell fortunes for each other, but all that reads in the cards for Carmen is death, which creates a somber mood. The smugglers leave the camp, leaving Don José behind to guard. Micabla enters, searching for the corporal, and at a distance she sees him fight with Escamillo who has arrived to find Carmen. Hearing a gunshot, the smugglers return to defuse the situation. Micabla pleads with Don José to return to her and his mother. Carmen encourages him to go, and upon hearing that his mother is dying, he agrees. On the day of Escamillo's great bullfight, Carmen accompanies the torreador in the parade to the arena. They swear their love for each other before separating. Don José appears outside the arena and begs Carmen to come back to him. She refuses, telling him that she no longer loves him and is bound to Escamillo. In a jealous rage, Don José charges Carmen, stabbing her with a dagger. She dies as the crowd inside the arena cheers the victorious torreador. (Canadian Opera Company)

Thank You

Jolaine Korte

For continuing to challenge me in positive ways, and for always helping me believe in myself.

Jessica Robertson

For being an excellent accompanist and a great person to work with.

Mom and Dad

For always being there for me, and being the best parents...ever

Stephen Forman

Now I get it, this is love. You are wonderful.

Friends, Teachers, and Countrymen

For being supportive of me, making me laugh, and understanding my shortcomings.

Music

